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*Photo :
Dover St.
Studios.*

**George Grossmith
Jnr.**

Autumn/Winter 1994
London £3.00

GEORGE GROSSMITH'S

LATEST

JUNR.

GAIETY

SUCCESS



GRAMOPHONE

RECORD

George Grossmith, JUNIOR as he appeared in this full page advertisement from about December 1910 – January 1911 [From which our front cover is taken].

I have been unable to trace the song 'Ou, la, la'; but the date would suggest that it came from the Gaiety show *Our Miss Gibbs*. This ran from 23 Jan. 1909 for 636 performances.

I believe that Grossmith introduced songs during the run, does anyone know, was this one such example?

Photo :
Donner St.
Studios.

“OU, LA, LA”

BY CLIFTON CRAWFORD

PUBLISHED BY
THE GRAMOPHONE
COMPANY, LTD.



12 INCH 5/6
No. 02285

Nipper's Bit

MASTER HAS BEEN saddened since the last issue appeared due the untimely sudden death of Edward Walker. Ted had just started to contribute regularly to TMR on his specialism: the ragtime bands of London. Ted was a gentle man, and a gentleman of the old school. We will miss him. [An obituary by Brian Rust appears in this issue].

* * *

A word or two about another talking machine: the 'dog and bone' - and if that has caught the attention of non-UK readers I have succeeded in my task! Telephone area codes in the UK are changing: in nearly all cases (including London) there is an extra digit being added at the beginning of the code (and after the initial zero that is dialled within the UK only). For example our number will now be (01634) 851823, or from overseas, +44 1634 851823. London numbers now become, for example, +44 171 219 3000 (that is the number for the House of Commons, just in case you wondered). Some other cities are changing codes completely, but as British Telecom wouldn't pay for an advert in this magazine, we'll have to leave it there. 'Dog and Bone'? Oh, that's Cockney rhyming slang for telephone!

* * *

Neither Master nor I have ever felt inclined to run around a football pitch, the sound of leather on willow has no fascination for us (the prospect of someone throwing a solid leather cricket ball to me at 90 mph sends me scurrying for the safety of the space under the HMV Model 163, it is hard enough to concentrate on the sounds of his voice emanating from that horn, without having to expend wasted energy on chasing after silly balls. So you can well understand our apathy at the growing fad for league tables of performance by schools, hospitals and the like. Whatever next? A league table of shellac and cylinder collectors? How and who would judge it? What parameters: sheer size of collection; the amount collected over a lifetime; the grading of record quality; the number of rare recordings; even the musical - or other - tastes of the collector? I think not Malvoleo.

* * *

The delay in publishing this edition of TMR is truly regretted; as the copy was at about 75% complete, Master developed severe stomach pains and was rushed to hospital, where he remained for the next two months. Acute pancreatitis was the diagnosis, not very nice. Apart from an operation sometime in the next 3 months to remove his gall bladder, all is reasonably well. We are sorry if any inconvenience was caused to any of you, but we have tried to maintain a service to those who needed it. We hope we succeeded. Master heaps his praises on the National Health Service. I am told I need to see a vet, we'll see about that!

* * *

Les Joyaux de la Musique de Divertissement. In the centre of this issue is a catalogue of four CDs especially imported by TMR from France for UK readers; light music from 1927 - 1942, we have chosen these CDs, not just because of the delightful music, but because the transfers by Lionel Risler and associates of Studio Sofreson, in the rue Pigalle, Paris, are some of the finest we have heard. In addition we are obtaining stocks of the Marek Weber CD.

Please note that if ordering these CDs it would be helpful if you state the titles required. (The reference numbers of Vol.3 - Dajos Bela, and Vol.4 - Georges Boulanger, have been transposed on the leaflet. Dajos Bela is correctly reference ILD 642147 and Boulanger is ILD 642146.).

* * *

Master has just received details of the spring and summer events for the Piccadilly Dance Orchestra. Briefly these are: Friday 24th February, 7.45pm, at The Queen Elizabeth Hall, London. A concert, not to be missed. Bookings on 0171 928 880. The 100 Club, 100 Oxford Street, London, 7.30pm - £7.00 at the door. A concert at the Swan Theatre, Stratford-upon-Avon, 7.30pm Saturday 11th March. Bookings telephone 01789 295623.

A tea dance at Peacocks Arts and Entertainment Centre, WOKING at 2.30pm, £3 includes tea and biscuits. Bookings on 01483 761144. On the 28th March, Tuesday, at The Queen Elizabeth Hall, London. From 2pm to 5pm, there is a 1940's tea dance. Tel 0171 928 880 For more information of the PDO, write to 50 Albert St., Windsor, SL4 5BU or telephone 01753 855828.

NIPPER

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Back numbers

The list of back numbers has changed since that printed in issue TMR 87. There are some additions and deletions. Full details will be published in the next edition.

JUNKSHOPPERS' COLUMN

Arthur Badrock

ELSIE BUTLER (TMR 86)

THANKS TO Bill Bryant of America, Ross Laird now of Hong Kong and our own home grown Richard Johnson some more flesh can be added to my sketchy discography. Alone of the three Ross suggests that two of the Plaza titles have Pathe equivalents, or possibly, co-recordings. The American Pathe/Perfect issues were as Gloria Geer, which, as readers of this column in TMR 76 will know, was a pseudonym used by Vaughan De Leath during the time she was married to the painter Livingston Geer. Ross also agrees that those sides by Butler that he has heard sound like Vaughan De Leath.

I finally managed to locate my copy of Imperial 2072 'My Man' / 'I Faw Down An' Go Boom' and did some serious listening. The fact that Vaughan was in the Columbia studio with Paul Whiteman's Orchestra recording 'Button Up Your Overcoat' on the same day that 'I Faw Down' was recorded doesn't necessarily rule out Vaughan doing both. In those days it was common for musicians and artists to scurry from one studio to another even on the same day.

Vaughan's speaking voice was beautifully clear, perfect diction, ideally suited to the radio. When she sang she could adopt many voices suiting the style to the song. With some singers, like our own Vera Lynn, they are recognisable from the first few notes. If you listen to the 1936 Crown of 'Vocal Gems from She Shall Have Music' by Rossini's Accordeon Band you know immediately that you are listening to Vera Lynn and if you play her 1950s hit of 'Faithful Hussar' the voice is the same. Vaughan however, had many voices. 'Elsie Butler' sings 'My Man' with a Jewish inflexion. Judging from her real name and her photographs I would guess that Leonore Von Der Leath was Jewish and she certainly does a great yiddisher accent on 'Second Hand Rose' on Okeh. 'I Faw Down' is more difficult. This is sung in a little girl voice with very little of Vaughan's usual vibrato. On the other hand Vaughan could do little girls' voices as evidenced on the two part unsued Edison of 'Santa Claus Land' which I have been able to hear, thanks to Michael Hegarty of Eire.

The best way of judging the Butler recordings would be with a comparison of Vaughan's Okeh of 'I Faw Down An' Go Boom', the Edison of 'I'm Crazy For You' and, if the Pathes are from a different recording session to the Plazas, a comparison between the two. If anyone out there can send me a tape of the Okeh for starters, I'll happily send back some of Vaughan's recordings in return. At present, despite repeated listening I am not entirely convinced.

ELSIE BUTLER comedienne with orch. NY 16 January 1929

8466-3 *My Man* Ba 6307 Re 8728 Dom 4280
Jew 5527 Cq 7247 Apex 8885
Imp 2072

8467-2 *I Wanna Be Loved By You* Ba 6304 Re 8728 Dom 4280
Or 1496 Cq 7247 Apex 8885

Jew 5527 definitely as Jane Kennedy. Ross says the Oriole is but Richard doesn't and Richard says the Cq is labelled JK but Ross doesn't.

same NY 8 February 1929

Richard hears tpt, 2 clt/altos, 2? vlns, pno, bs, dms

8533-2 *I Faw Down An' Go Boom* Ba 6332 Re 8749 Dom 4302
Cq 7160 Apex 8904 Imp 2072

8534-2 *I'm Ka-razy For You* Ba 6334 Re 8749 Dom 4302
Cq 7160 Bwy 1260 Apex 8904
Imp 2090

Broadway 1260 as Eleanor Bauer Rev. of Ba 6332 is Irving Kaufman (as George Beaver)

Rev. of Ba 6334 is Scrappy Lambert as Ralph Haines.

same

NY 30 March 1929

8649 *Lover, Come Back To Me*

Ba rejected

8650 *Button Up Your Overcoat*

Ba 6365 Chall 811

same??

108711-2 *Button Up Your Overcoat*

Pat 32445 Pe 12524

Challenge as Jane Kennedy Pat/Pe as Gloria Geer We do need confirmation that these are identical recordings and not the product of a different, later session for Pathe.

same

NY 10 April 1929

8649 *Lover Come Back To Me*

Ba unissued Imp 2090

same??

108712-1 *Lover Come Back To Me*

Pat 32445 Pe 12524

Pat/Pe as Gloria Geer. Again the same need for an aural comparison exists.

I am including a picture of Vaughan De Leath [p. 2560] so that you can see to whom you've been listening all these years. The picture dates from 1931 shortly before her separation from her husband.

My thanks to the above three gentlemen for their information. That seems to increase my readership to six. Sorry none of you was able to help with my queries on Fred Gibson & Laddie Ray.

THE THOMAS RECORD

Bill Bryant tells me he is working on a book relating to acoustic American Columbia recordings, so here's one for him. Not a label you will find mentioned in the 'American Record Label Book' nor the recently published 'American Encyclopaedia of Recorded Sound'.

s/s 10" THE THOMAS RECORD 34827

4827-3 *Casey Jones* (-) Collins and Harlan

Baritone and Tenor Duet - Orchestra Accompaniment



The label is mauve with gold lettering and hasn't photographed too well. The Patent numbers on the label relate to Columbia and there is the usual sticker on the reverse relating to conditions of sale. Although the tune had been around for some years it wasn't copyrighted until 1909 and this recording would have been made within months of its publication. If you want to hear the record you don't have to struggle to find it on Thomas or even American Columbia. It was issued here in November 1911 on Columbia 1732 coupled with 'Mississippi Dippy Dip'

HARRY RESER ON LITTLE MARVEL

At last I have all the details to hand and have located the tape that Gary Scott of Co. Durham. sent me. He seems to have cornered the market in these 5 3/8" Little Marvels dubbed from American material.

Little Marvel F327 *I Miss My Swiss* (Dance Band)

What we get on this one is just over one and a half minutes of the Tuxedo Orchestra's version from Vocalion 15084 (1169), recorded August 1925 and issued here on Vocalion X9677. The Little Marvel starts at the beginning and finishes shortly after the end of the vocal chorus by Irving & Jack Kaufman. It finishes with a resounding crash on a gong(?), which seems to be a local addition. (I haven't been able to compare with the original). Not being technically minded I don't know how they managed all this. Mr Newman of Clapham has some ideas which I'm trying out on Frank Andrews. If anyone out there knows the technical niceties I'll be happy to pass them on. In the meantime Gary is happy with his find as he claims the gong makes it partly a British dance band record. Nice one.

That brings to three the number of Little Marvels known to be from American recordings. Who will find the fourth?

ALBERT WIEDERHOLD

I'm not sure whether Albert Wiederhold, the baritone, qualifies to be included in my series on Americans in England as Michael Hegarty thinks he might have been Canadian. Whatever his origin he certainly recorded for American Columbia and I have a note of the odd title on Victor. Apart from recording under his own name he also appeared on American Columbia as **Herbert Stuart**.



ALBERT WIEDERHOLD

In this country nothing appears to have been issued on Columbia, Mr Wiederhold's recordings being relegated to the cheaper Regal label with none appearing under his real name. In case you haven't yet bought your copy of the Regal book here are the details before I tell you about his London recordings.

Regal G7246 45844 *Comrades* ROBIN JAMES
From Co A1810 by Wiederhold with the Stellar Male Quartet which at that time would have consisted of Charles Harrison ten, Reed Miller ten, Andrea Sarto bar and Frank Croxton bass

Regal G7249 45804 *There's A Long, Long Trail*
HERBERT STUART & BILLY BURTON
from Co A1791 Billy Burton was a pseudonym for Charles Harrison on several labels

Regal G7291 39794 *Somewhere a voice is calling*
GRACE KERNS & HERBERT STUART
from Co A1686 The soprano Grace Kerns would have been about 30 when this was made. She recorded quite extensively for a variety of labels but would die some twenty years later following a car accident

Regal G7744 39784 *Nancy Lee* ALBERT LESLIE
from Co A1690

Albert Wiederhold's London recordings predate the above. He was here towards the end of 1913, the following two sides being issued in the December. In view of the pseudonym used the third side is also likely to be Wiederhold

initially issued as MARY JONES & HERBERT STEWART
later issued as MISS L. TRIMBLE & MR. A. WIEDERHOLD
3864-1 *The Old Rustic Bridge By The Mill* Winner 2515
3865-2 *In The Gloaming* —

Who was Miss Trimble I wonder?

HERBERT STEWART
-2 *When I Lost You* Winner 2539 Winner 2599
(rev. 2539 Stanley Kirkby, 2599 Robert Carr)

ANOTHER FINE MESS....

Looking at the Winner listing for the above reminded me of a record that turned up recently. If you look in the **British Dance Band Book** under Corelli Windeatt's Orchestra you will find a block of titles starting with 'Blue Lady', listed as being matrix 7040 on Winner 3639. When Karlo Adrian and I compiled our Winner book we hadn't seen 3639 and Karlo took 7040 from the BDBB and it was duly entered into the Winner book. I now have the record and the matrix is 6963-1 and it's a reissue of a Bohemian Band recording from 3610. Although the label bears Windeatt's name it also has the matrix as 6963.

GRACIE COLLINS

Elsewhere in this issue I have reviewed an Elsie Carlisle discography recently compiled and published by Richard Johnson. Towards the end of the review I have given some detail regarding one side of Eclipse 50, issued under the pseudonym GRACIE COLLINS, some copies of which are by Elsie Carlisle. As there are other Eclipses labelled Gracie Collins, including the reverse of 50, before you go parting with your money, thinking they are all by Elsie, let's see what I can tell you.

The Crystalate recording file was never particularly helpful. While it would sometimes give the correct identity of the artist, more often than not, and particularly in the eight inch ledger, it simply listed the pseudonym that would appear on the label if the record were issued. Details of issues were never entered so one has to find the records to establish what was or wasn't issued.

I have never been happy with the dates entered in the eight inch ledger, they jump about all over the place and I am not convinced they are recording dates. The matrix numbers also jump about in haphazard fashion.

Let's see what we have:- on the next page I give [i] the date entered in the ledgers. Normally an artist would have done different size versions on the same day but there is a difference in the dates for the 7 inch and 8 inch versions of the first item. (Shortly after this Crystalate stopped 7 inch recordings) followed by [ii] the matrix number. I then show [iii] the title and [iv] the artist credit shown in the file, followed by [v] the label credit, [vi] details of any issues plus [vii] any additional remarks from me.

It will be seen that only the two remake takes of JW137 are known to be by Elsie Carlisle, based on aural evidence. (She is quite unmnmistakeable). One isolated take of JW137 is by Elaine Rosslyn.

All the other early issues as Gracie Collins are by Betty Bolton, who also recorded as a solo artist for Columbia and with such groups as The Four Bright Sparks. She had a much deeper voice than Elsie. From JW298 onwards the ledger simply shows the pseudonym.

I have a copy of two of the titles from 30 July 1931 and the voice sounds like Betty Bolton and is definitely not Elsie Carlisle. Can anyone comment on the other later titles?

DATE	MX	TITLE	FILE credits	LABEL	ISSUE.
			REMARKS		
(7" file)					
17.1.31	1092	Please Percy (Don't Do It Now)	Elaine Rosslyn	Victory	unissued
(8" file)					
7.2.31	JW136	Please Percy (Don't Do It Now)	Elaine Rosslyn	Lydia Russell	Ecl 11
"	JW137	He's Not Worth Your Tears	Elaine Rosslyn	Gracie Collins	Ecl 50
25.2.31	JW137-2	He's Not Worth Your Tears	Gracie Collins	Gracie Collins	Ecl 50
"	"	"	<i>aurally Elsie Carlisle</i>		
"	JW137-3	He's Not Worth Your Tears	Gracie Collins	Gracie Collins	Ecl 50
11.5.31	JW227	Crying Myself To Sleep	Betty Bolton		
"	JW227-2	Crying Myself To Sleep	Betty Bolton	Gracie Collins	Ecl 68
"	JW229	You Didn't Have To Tell Me	Betty Bolton	Gracie Collins	Ecl 86
26.5.31	JW235	Homesick Blues	Betty Bolton	Gracie Collins	Ecl 50
"	JW235-2	Homesick Blues	Betty Bolton	Gracie Collins	Ecl 50
26.6.1	JW298	Lonesome	Gracie Collins		
"	JW298-2	Lonesome	Gracie Collins	Gracie Collins	Ecl 68
20.7.31	JW321	Yearning For You	Gracie Collins	Gracie Collins	Ecl 100
"	"	"	<i>?Betty Bolton definitely not EC</i>		
"	JW321-2	Yearning For You	Gracie Collins		
"	JW322	I Want A Man	Gracie Collins	Gracie Collins	Ecl 86
"	JW333	If I Had My Time Over Again	Gracie Collins		
"	JW333-2	If I Had My Time Over Again	Gracie Collins	Gracie Collins	Ecl 100
"	"	"	<i>?Betty Bolton, definitely not EC</i>		
2.9.31	JW350	Poor Kid	Gracie Collins	Unknown take on	Ecl 98
"	JW350-2	Poor Kid	Gracie Collins	as Gracie Collins .	
"	JW350-3	Poor Kid	Gracie Collins		
"	JW351	Always Return A Smile	Gracie Collins	Unknown take on	Ecl 98
"	"	"		as Gracie Collins ?who	
"	JW351-2	Always Return A Smile	Gracie Collins		
27.10.31	JW378-3	You Can't Stop Me From Loving You	Gracie Collins	Unknown take on	Ecl 378
"	"	"		as Gracie Collins	
"	JW378-4	You Can't Stop Me From Loving You	Gracie Collins		
"	JW378-5	You Can't Stop Me From Loving You	Gracie Collins		

TAILPIECE

This time I must remember not to leave any stray letters on the floppy disc I send to the editor. In the last issue a letter I had written to Chris Hamilton of the CLPGS about the Imperial Scottish series got added on to the feature about that series. It wasn't meant to be part of it in case any of you wondered.

Arthur Badrock

FOR the past seven years she has been Mrs. Livingston Geer, wife of the noted portrait painter but to radio enthusiasts she is still Vaughn de Leath, the girl who created "crooning" in 1919. Miss de Leath was born in Mt. Pulaski, Illinois. Much of her time is spent in New York where in addition to broadcast activities she appears in stage productions but her real home is in Westport, Conn. She is taller than average, weighs 200 pounds and has deep brown eyes and hair.



ELSIE CARLISLE



VAUGHN
DE
LEATH

Continental Forum

Ralph Harvey

VACHER FOR EXPORT!

In TMR 79 (1992) we published a biographical sketch of Emile Vacher (1883 - 1969), the accordionist generally described as the "King of the Bals Musette", those urban dance halls in France, "smoky little establishments where you paid by the dance, which gave rise to the expression '*passons la monnaie*' ("Let's have your change!") which the owner would shout out from the wings." (Roland Manoury)

The passing of time increases rather than diminishes interest in Emile Vacher. In addition to the Silex CD and cassette, mentioned in our footnotes to the Vacher discography, a Vacher compilation is to be found on Music Memoria, available in UK from Discovery Records, of Pewsey in Wiltshire. Again all the recordings are from the French Odéon catalogue with Lindström's Kismet (Ki) matrice prefix, indicating Paris as the place of origin.

Emile Vacher (1927 - 1932) Jean Peyronnin, piano; Giusti Malla, banjo. *Les triolets; Reine de musette; Plaisance-fox; Spinx; Les millions d'Arlequin; Martellette; L'Entr'ainante; Valse de l'Abbaye (bal musette); Rêve de Mondaine; Jules; Ramona; Rose Mousse; Polkinetta; Cajoleuse; L'oasis; Sporting Java; A la Dérive; Rose d'automne; Quand refleuriront les lilacs blancs; Souvenir de Moisson; Sentimentale valse; Flèche d'or; La plus belle; Rêve de Montmartre; Réconciliation.* (Eleven of these twenty-five tracks are Emile Vacher's compositions).

Music Memoria (Series : Les Innoubliables [Unforgettable] de l'accordéon) 31.057

My Vacher UK discography (TMR 79 p.2314) is both inaccurate and incomplete. We now learn that there were ten Vacher recordings released in the UK, though recorded in Paris, not London, as assumed from the E (for England) matrix numbers instead of the Paris Ki. The E matrices indicate that they were exclusively for the UK and Irish (IM) catalogues. No French Odéon catalogue we possess lists them. They seem to have been recorded early in 1928.

Matrix	Title	Parlophone Catalogue (1928)	(1935)
E1973	<i>Jolly brothers</i> (Vollstedt)	E6097	F697
E1974	<i>Pop goes the weasel</i> (trad.)	E6096	F696
E1975	<i>O sole mio</i> (di Capua)	E6093	F694
E1976	<i>Over the waves</i> (Rosas)	E6097	F697
E1977	<i>Funiculi-funicula</i> (Denza)	E6093	F694
E1978	<i>Irish washerwoman</i> (trad.)	E6096	F696
E1979-2	<i>Sailor's hornpipe</i> (trad.)	E6094	F695
E1980	<i>Miss McLeod reel</i> (trad.)	E6094	F695
E1981	<i>Highland hornpipe</i> (trad.)	E6095	F795
E1982	<i>Paddy O'Rafferty</i> (trad.)	E6095	F795

Funiculi-funicula is shortly to be re-issued in the Radio Bleue - Radio France series *Chansons introuvables, chansons retrouvées* [songs which 'cannot' be found: which have been found], General Editor Michel Gosselin) Volume Four. Distribution by Musidisc.

Since the 1992 article on Emile Vacher was published we have learned of the death of his widow Madeleine (Mado) on January 12th 1994.

Re-issues à go-go

On a lighter note, François Billard and Didier Roussin (*Histoires de l'accordéon*, Climats-INA, Paris 1991) quote racing-punter Vacher. When asked, "Where are you playing at the moment, Mimile?" the accordionist would answer, "At the races!". Many of Vacher's nearly 500 compositions carried the names of racing tracks and horses.

More than thirty pioneer French accordionists appear on Roland Manoury's latest compilation for Music Memoria, a 2CD set, drawn largely from private collections:

Palmares de l'accordéon musette - 1927 - 1947 (imported by Discovery Records). 'Great' and 'Small' names stand side by side, in alphabetical order from Maurice Alexander to Gus Viseur, yet everything fits into place. There is an abundance of 'atmosphere' and flashes of true poetry in as in tony Murena's 1941 version of Joseph Colombo's waltz *Indifférence*.

An early rival to Edith Piaf, Jane Chacun (1908 - 1980) who deserves a CD to herself, is the 'vocal refrain' on a number of tracks, notably Raymond Asso's song which Piaf recorded for Polydor: *C'est lui que*

mon coeur a choisi (He's the one my heart has chosen). Jane Chacun was the last of the 'realist singers' whose life-style was reflected in their songs and vice-versa.

Artists whose names have been confined to books and discographies of singers leap from these discs: Albert Huard Snr., Guérino, René Pesenti and Robert Trognée. Jo Privat, in his twenties plays *Le p'tit bal de samedi soir* (The little Saturday night night hop). No wonder he became a legend! The labels on which these accordionists first appeared have names with a magical ring for collectors of French recordings: Pagoda, Cristal, French Regal-Zonophone, Decca and Sterno, no less; Pacific, Limousine-Edition, Idéal as well as the ubiquitous La Voix de son Maître (HMV), Columbia, Parlophone and Odéon. The booklet contains an authoritative commentary by Roland Manoury and twenty-seven (!) exquisite photographs of the accordionists. Afterthought! The Emile Vacher track which appears neither on the Silex collection nor the single Music Memoria, *Sous les toits de Paris* makes it clear why he is still the uncrowned king of French accordionists.

Music Memoria 2 CD, 390.382 (72438.390.382.5)

CHANSOPHONE

Now for an update on Chansophone and a reminder that the quality of these transfers is of the highest, as many of the originals date from the earliest years of sound recording. The first twenty-five CDs in the series are examined in TMR 84 (Summer 1993) in which we gave dates of birth of Lys Gauty incorrectly. They are 1900 - 1994 (thank you Marc Monneraye), and we now know that John Elsworth is a pseudonym for a French conductor, we believe him to be Jacques Météhen. (See Josephine Baker; C108). Also in that piece a typographical error crept in - "Computer - accordionist Michel Péguri" should read "Composer - accordionist" [Sorry -Ed.].

C125 Frehel (Marguerite Boulc'h, 1891 - 1951) The fourth volume (1933 - 1939) in Chansophone's re-issues of the 'realist' singer, bringing the number of titles to over one hundred!

C126 Lucienne Boyer (Emilienne-Henriette Boyer, 1901 - 1983). It is said that the magazine *Candide* founded the *Grand Prix du Disque* in order to reward Lucienne Boyer for her Columbia recording of *Parlez-moi d'amour*.

C127 Edith Piaf (Edith Giovanna Gassion, 1915 - 1963). Excellent booklet questions some of the Piaf legends, with substantial evidence, including the meeting on the Rue Troyon with Louis Leplée. Four alternate takes included.

C128 Leo Marjane (Thérèse Marie-Léonie Gendebien, 1912 -). A singer with an unmistakable 'forties' style; sultry, romantic, but at a distance.

C129 Rina Ketty (Cesarina Pichetto, 1911 -). At first Rina Ketty's career was built on the compositions of the Auvergnat accordionist Jean Vaissade whom she married and divorced when he was wounded in Belgium during 1940. Rina Ketty was the first to sing Dino Olivieri's *Tornerai* with Louis Poterat's French lyric; *J'attendrai*, before Tino Rossi.

C130 Mistinguett (Jeanne Florentine Bourgeois, 1873 - 1956). Toast of the temples of Parisian show-business. Probably better seen than heard.

C131 Zarah Leander Swedish born, blonde, cabaret singer with an incredibly deep voice. Said to be Hitler's favourite, having a pathological hatred for anything English.

C132 Marie Dubas (1894 - 1972). One of the most-loved of all French Music-hall artists. Even Piaf acknowledged indebtedness to her.

C133 Nitta-Jô (Jeanne Daflon) Virtually nothing is known of this Parisian who 'adopted' Marseille. A *chanteuse réaliste* who moved, rather than hurled herself at an audience. Even *Marseille sur Scène* cannot place her birth or death dates.

C134 Esther Lekian (Ernestine Nickel, 1870 - 1948). "I am Esther Lekian and I know how to 'say' a song", Esther once said to a theatre director. Yvette Guilbert called her, "The queen of the diseuses". Esther Lekian inspired Damia, 'the tragic actress of song'. Recordings from 1906 - 1933.

C135 Jeanne Aubert She was at the centre of a court case in which her husband, corned-beef king, Colonel Nelson Morris, sought an injunction to prevent her appearing on stage. Before straight acting and in the cinema, Jeanne Aubert was a brilliant presenter at the ABC, Folies-Bergère and Moulin Rouge..

C136 Eugenie Buffet (1866 - 1934) She collected for war charities in the First World War by singing in the streets.

Polaire (Emile-Marie Bouchand, 1877 - 1939) Prototype of feminist singer around the turn of the century. Will not be forgotten, thanks to Colette.

C137 Eva Busch (1911 -). Enjoyed a singing career in both Germany and France. The twenty three tracks here were recorded in 1939 and 1940.

C138 Damia (Marie-Louise Damien, 1889 - 1978). Twenty three titles including *Day and night*, *Gloomy Sunday* and *Johnny Palmer* recorded between 1933 and 1937.

C139 Josephine Baker (1906 - 1975). recordings in French and English, including titles from the films *Princesse Tam-Tam* and *Zouzou*, (1926 - 1940).

C140 Lys Gauty (Alice Gauthier, 1900 - 1994). The subject of Marc Monneraye's obituary and discography in TMR 86, this is Chansophone's third Lys gauty compilation.

C141 Jeannette Macdonald (Jeannette Anna Macdonald, 1903 - 1965). USA film star Jeannette Macdonald has always had a strong following in France.

C142 Fragon (Harry Fragon, born Léon Pot, Soho, London, 1869 - 1913). Belgian by origin, bi-lingual. Now that we have a Fragon CD we assure you that it will not be long before this column carries a full length article on the writer of *Hello, hello, who's your lady friend?*. Fragon sang with a French accent in on the London stage and with an English accent in Paris. Watch this space!

C143 Berthe Sylva (Berthe Faquet, 1886 - 1941). Another legend, part realist singer, sometimes called 'The queen of the tearful song'. This CD traces her recording career from her Polydor days in the late 1920's to the Odeons of 1937. Another subject for a full length piece.

C144 Mireille (Mireille Hartuch, 1906 -). Composer and singer who with Jean Nohain and Jean Sablon revolutionised and renewed French song in the mid-thirties as a foretaste of the Charles Trenet 'explosion' of 1937. Another feature looms ahead!

Chansophone records are available from Discovery Records of Pewsey in Wiltshire.

Ralph Harvey



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Obituary

Edward S Walker

Born Blackpool 12 September 1927, died Spalding 4 October 1994.

IN THE EARLY DAYS of jazz and ragtime discography, there was a great deal of guesswork that often hit wide of the mark, so to speak. While the musicians who created or extended the concept were still alive, few thought to interview them and so learn a great deal of what really went on in the recording studios long ago. Still fewer seemed to consult the music periodicals of those days. Then, inexorably, it was too late to do much interviewing. Then along came Edward Walker, trained as a solicitor, with a career in local government, who would have none of the careless guesswork as to who did what, where and when. Such an approach was entirely foreign to is analytical mind.

Ted Walker was born in Blackpool on September 12, 1927, and though he was by his own admission not a matrix-numbers man, he devoted a vast amount of his spare time to obtaining the facts about early ragtime and jazz recordings. the work of the musicians on them had fascinated him for many years before I met him, before we even corresponded, and when he agreed to put his findings

on the personnels of British dance bands at my disposal, I knew that a book on the subject presented as a collaboration between us was certain to be a welcome addition to many a collector's library. I supplied the numerical details; Ted did most of the rest. Without him, that first discography of British dance bands, published nearly 25 years ago, could not have happened.

He achieved distinction in his normal work away from dance and jazz research, and before retiring due to ill health in 1984, he was Deputy Chief Executive of Walsall Metropolitan District Council. Returning from buying a newspaper on October 4th last, he collapsed and died suddenly in Spalding, where he had lived for some years ... and the world of record research lost one of its outstanding devotees. To the end, he delved into the facts about such bands as Victor Vorzanger's, and the ragtime-banjo bands of pre-1914 days. I can think of no better epitaph for Ted Walker than the title of one of the songs of the period he and I loved, and love, best of all: A good man is hard to find. We found such a man in Ted Walker.

BRIAN RUST.

Edward Walker's research articles were published for many years in Storyville magazine and more recently, VJM and Talking Machine Review. His bibliography: English Ragtime - A discography. (with Steve Walker) - 1971; British Dance Bands 1912 - 1939. (with Brian A. L. Rust) - 1973; Elsie Carlisle - a discography. - 1974; Don't jazz - it's music! (some notes on popular syncopated music). - 1978; World Records - a listing (with Frank Andrews and Arthur Badrock). 1992.

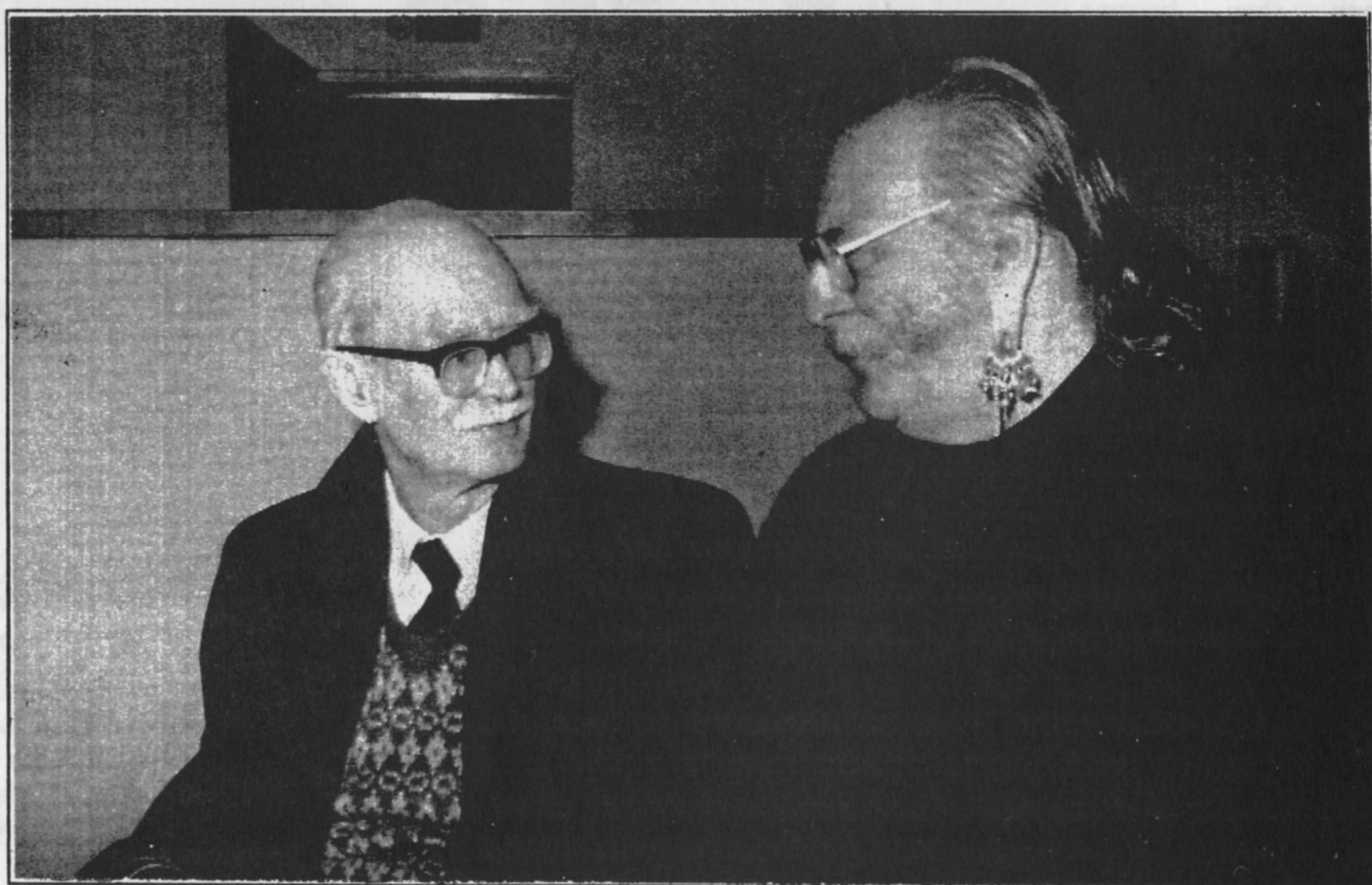


Photo : A.J. George

The late Ted Walker (left) with Johnny Hobbs at the Northampton Phonofair, April 1994

The Savoy Quartet

Edward S Walker

Editor's note : Undisputably this is the last article written by Ted Walker. He presented it to me at the record bazaar in Birmingham two days before his death, I was proud to have him join the TMR team as a regular contributor. We will miss his scholarship. I am grateful to his son Steven for proof reading and adding some details to this article.

John W Booth.

During World War One and its aftermath Murray's Club and the Savoy Hotel were centres of attraction for English ragtime. In recording terms there were Comer and Blanche on HMV; Murray's Ragtime Orchestra on HMV and Edison Bell Winner; Murray's Savoy Quartet and the Savoy Quartet on HMV; the Savoy Dance Orchestra on Columbia and the West End Dance Quartet for HMV. However, it all began as a double act between two friends - pianist Dave Comer and South African banjoist Will Blanche.

Comer and Blanche

Dave Comer, born 1883, composer of *Hors d'oeuvres* and *Hide and Seek*, was in 1911 pianist with J H Squires' Jazz Band at the Golden Calf in Heddon Street: and which may have recorded for Pathé under the name of its banjoist, Burt Earle, as 'His Anglo American Orchestra'. In the meantime Will Blanche (born at Cape Town, South Africa, in 1888) was performing as a solo act in the music halls. In 1913-14 they joined forces with drummer Harry Robbins, Snr., and played at the Grafton Galleries. By 1914 they were playing nightly at the Savoy Hotel and from September, 1915 were at Murray's Club.

In April, 1914, they had been joined by the American banjoist-tenor, Joe Wilbur - when they became known as Murray's Savoy Quartet - hitherto they had been known as Will Blanche's Trio.

Joe Wilbur had come to England in 1913 with the Revue 'Gee Whizz' which was produced at the Palace, Walthamstow. He then toured the music halls - Warden, Perry and Wilbur - instrumental song and dance trio.



Murray's Savoy Quartet. Courtesy of Mrs E Costa

Bert Bassett

Whilst at Murray's Club, Bert Bassett, banjoist, wrote in Dallas' Musical Monthly of June, 1916, that he had been playing with the Savoy Quartet at the Savoy Hotel "for the last 15 months" (i.e. since March/April, 1915). Playing in the Savoy Hotel 9.30pm to 12.30am and at Murray's Club from 5.30 to 7.30pm every evening."

This is at slight variance with reports which place the group at Murray's Club only by September, 1915; but indicates the possibility that Bassett had replaced Blanche (who by 1922 had been with Percy Mackey's Broadway Five at Murray's Club and the Grafton Galleries).

Additionally there is a report in the *Melody Maker* of June, 1926, that the pianist Johnny Stein was at Murray's club in 1916 "with the original ragtime band" - although nothing further is known.

When at the Savoy Hotel, the group played, firstly in the large ballroom, where by then they had ceased to be a co-operative - but were managed and directed by Joe Wilbur.

By mid 1916, Bassett had left to join La Belle Leanora's Ragtime Orchestra to tour the music halls. By 1917 he had been recruited by



West End Dance Orchest

the Essex/Squire ragtime Banjo Band Agency and was playing at Lyons' Corner House, Coventry Street. During World War I he was in the Navy (in what capacity is not known) but he found time for free-lance engagements.

Emile Grimshaw

Emile Grimshaw, who replaced Bassett was editor of the magazine *B.M.G.* at the time. Whilst that magazine reported Grimshaw a Bw7 member of the Savoy Quartet as late as July, 1918, by February 1920 he was with Bill Gerhardt's Ragpickers at the Hammersmith Palais de Danse. If he was replaced it is not known by whom; to double between the Savoy Hotel and the Hammersmith Palais would seem to mix chalk with cheese.

In March, 1917, Harry Robbins, Snr., left to join the Essex/Squire Agency and was playing at Harrod's Restaurant and other venues. He was replaced by Alec Williams who had come to Europe for the Paris Exhibition of 1900, and afterwards toured with "the Wallo Hallo Troupe - ten coloured singers and dancers".

Claude Ivy

By late 1918 Claude Ivy had replaced Dave Comer (incidentally Ivy's wife, Elsie Walthew had been a banjoist with Clifford Essex's Royal Pierrots). Ivy had run a music shop (at which he had employed Jack Hylton as a demonstration pianist) and had been instrumental with Edmund Jenkins in forming the Queen's Hall Dance Orchestra in November, 1919, having lost the audition for pianist with the Original Dixieland Jass Band to Billy Jones in October, 1919. By 1922 he had been with Percy Mackey's Broadway Five at Murray's Club. Later he was to become resident pianist at Decca studios.

If during 1919-20 he remained with the Savoy Quartet then presumably he was doubling engagements. If not it not known by whom he was replaced.

Savoy Dance Orchestra

On December 20, 1919 the Savoy Quartet moved from the large ballroom to the foyer of the Savoy Hotel where they were joined by Walter Larman on alto; Dick Langham on tenor and Leon Daniels on violin to form the Savoy Dance Orchestra, as which they recorded for Columbia in 1920.

In the meantime Dave Comer (who in World War I was not in the Forces but worked at the Admiralty) continued to play piano at the Savoy and its associated hotels - his daughter stated "for many years he continued with his dance band playing nightly with the Savoy Orpheans".

This might have been a successor to the West End Dance Quartet of Dave Comer (piano); Will Blanche (banjo); Dick Langham (tenor sax); and Bill Farrell (drums) for which there are two rejected sides for HMV in September 1920. By August, 1927 Comer was with Al Collins at Claridges' Hotel. He retired from active playing in that year to join the music publisher Feldmans of which he became manager and a director, until he retired in the 1950s. A curious coincidence that 1927 was the year in which their manager, W de Mornys withdrew his contract for the Savoy Havana Band and the Savoy Orpheans from the Savoy Hotel.

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with an international team of researchers and documentalists from France, Switzerland and the United Kingdom.

Transfers and digital re-mastering : Lionel Risler and Charles Eddi

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Volume 1:

**Das Wiener-Bohème Orchester : Le Grand Orchestre Bohémien
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(Ref: 642133)

Volume 2:

Will Glahé : International Virtuoso of the Accordion (1933 - 42)

(Ref: 642145)

Volume 3:

Dajos Bela : The Maestro of Light Music (1927 - 33)

(Ref: 642146)

Volume 4:

Georges Boulanger : The Virtuoso of the Gypsy Violin (1932 - 42)

(Ref: 642147)

In preparation - Marek Weber and Barnabas von Géczy.

**Das Wiener-Bohème Orchester : Le Grand Orchestre Bohémien :
Orchestra Mascotte**

(Ref. 642133)

Titles 1-16 inclusive, recorded in Berlin.

These are not three orchestras but one, given different names by their recording company Carl Lindström of Berlin for their Odeon label, operating in Germany, France and the United Kingdom as Parlophone - where the orchestra was known by the name "Mascotte". (For convenience sake and clarity we will refer to this name here.)

The Orchestra Mascotte was basically an anonymous orchestra of an undefined number of musicians, many doubling, for ad-hoc recording purposes. The arrangements were made for both orchestral and extra-orchestral instruments ranging from Hawaiian guitar to zither, organ, xylophone, vibraphone, marimba, accordion, musical saw, tubular bells, whistler, bird warbler, tuba, saxophone, muted trumpet, piano, bassoon, acoustic guitar and wordless voices ("vocalise").

Occasionally, contrary to legend, a nucleus was permitted to perform for exclusive parties and in 1934 the "Mascotte" did feature in an eleven minute cine film from UFA studios, a still from which is printed in the CD booklet.

Series editor Pierre-Marcel Ondher divides the programme into five parts with characteristically flowery and sometimes deliberately ambiguous headings.

1: "The most-requested...", that is by listeners to his long running French national radio programme . Sunday mornings Radio Bleue, Radio France, medium wave.

Daisy (Harry Dacre)

Midnight Waltz (Franc Amodio)

2: "Famous little-knowns", Little known to the public at large, but much admired by collectors.

a: **Joseph Gungl** (born Zsámbék, Hungary, 1810; died Weimar, Germany, 1889.) Gungl was a band master in Bratislava, Berlin and Munich. He composed 436 dances which enjoyed popularity rivalling that of the Strauss family. He belonged to SACEM (the French performing rights organization), The three waltzes here are his best known. His nephew Johann (1819 - 1833) composed around a hundred pieces for dancing.

Flirtation Dances op.161.

The Hydropaths, op.149, (written for the bathers at Mariánské Lázně and Karlovy Vary).

Dreams on the Ocean, op.80

b: **Albert Joost, senior**. A prolific German composer whose works include *The Capricorns' Polka*, recorded by Georges Boulanger as well as the *Thuringian Forest*. His son, Oscar, conductor of a light orchestra was a specialist in tangos.

The Thuringian Forest.

c: **Robert Vollstedt** (1854 - 1919) was also a German composer, member of SACEM. A brilliant clarinettist, he composed over 400 pieces for dancing, including the popular waltzes : *Jolly Brothers* and *Moonlight on the Rhine*. *Jolly Brothers* was the signature tune of music hall star Albert Whelan, born Albert Waxman (1875 - 1961).

Jolly Brothers.

d: **Gerhard Winkler** (1905 - 1977), conductor and composer of the *Italian Serenade* and *Spanish Oranges*.

Spanish Oranges.

3: "Successes in France".

a: **Marcel Dupret**, a former embassy secretary composed popular songs and waltzes.

The Smile of April.

b: **Alfred Margis** (1874 - 1913) was a composer of waltzes and marches. *The Blue Waltz* (1899), the *Mauve Waltz*, *Springtime Waltz*, *Royal Waltz*, *The Paris-Washington March* and *The Paris-Madrid Waltz*.

La Valse Bleue.

c: **Georges Krier** (18772 - 1946), publisher, sometime President of SACEM. Both composer and lyricsist. The *Valse Brune* ('brune' in order to rhyme with 'lune') was written in 1909. Quoted by Charles Trenet in *The Extraordinary Garden*.

La Valse Brune.

4: "Famous Composers".

a: **Olivier Metra** (1830 - 1899). Pupil of Ambroise Thomas, Olivier Metra conducted the orchestras of the Beaumarchais Theatre, the Athénée-Musical, the Balls at the Opéra-Comique, the Monnaie Theatre in Brussels, then at the Folies-Bergère where he staged operettas and ballets. But it was his mazurkas, polkas and melodious waltzes which made him famous.

b: **Joseph Lanner** (1801 - 1843) composed quadrilles, polkas and marches. He was the first to give Viennese waltzes the "chain" style.

Citizens of Schönbrunn

c: **Carl Millöcker** (1842 - 1899). Having conducted the orchestras of Graz and Budapest, Carl Millöcker achieved his first great success at the Theater a.d. Wien in Vienna, where he had been musical director since 1869, with "The Beggar Student". Other successes included *The Dubarry* (1879), *Gasparone* (1884), *Poor Jonathan* (1890). He published works for piano and waltzes.

Laura Waltz.

d: **Josef Strauss** (1827 - 1870). Conductor who performed his first waltzes in Vienna in 1853; subsequently toured Germany and Russia where he replaced his brother Johann, achieving almost as much fame as he had enjoyed. Josef Strauss published 283 works.

Transactions.

e: **Emile Waldteufel** (1837 - 1915) was the French Strauss. In 1865 he was appointed conductor of the Imperial Court balls, later he was at the Paris Opera. Published 268 works including 200 waltzes.

Golden Rain.

5: "Sound-alikes"

These are two recording orchestras having a sound comparable with the Orchestra Mascotte.

a: **The Columbia Novelty Orchestra:**

Woodland Pleasures (Trad.)

Life on the Vienna Prater (Siegfried Translateur). Translateur (1875 - 1944) was the founder of Lyra Publishing from which many light music composers benefited.

b: **Orchestra Columbia**

August Bosc was a publisher, conductor of the orchestra of the Bal Tabarin from the day it opened in 1904, then of the Moulin de la Galette and for twenty years, the balls at the Opera. Composer of voluptuous waltzes which have gone around the world ... not forgetting his *March of the Little Pierrots*.

Rose-Mousse, Waltz.

Directors of the Orchestra Mascotte

Nothing, or very little at least is certain about the Orchestra Mascotte. It seems that Alfred Ditters, known as Dajos Bela (1897 - 1978), violinist directed this "phantom orchestra" between May 1930 and the Autumn of 1932. A brilliant violinist, the arrangements were made for the other instruments to converse with the violin and each other. Sometimes, Dajos Bela was replaced by Dr. Frieder Weissmann, the ubiquitous "Dr. Weissmann" of our 78 rpm Parlophone catalogues. The conductor Otto Dobrindt (1886 - 1963) probably took over the Orchestra Mascotte in the Autumn of 1932. He had already made arrangements for the Mascotte as well as for the Dajos Bela Orchestra. Dobrindt who after the War conducted in Leipzig also arranged under the name of Götz Höhne.

Both Dajos Bela and Otto Dobrindt had their own orchestras under their own and other names.

LES JOYAUX
DE LA MUSIQUE
DE DIVERTISSEMENT

Volume 2:

Will Glahé : International Virtuoso of the Accordion (1933 - 42)

(Ref: 642145)

In his preface to the twenty tracks illustrating the various aspects of the Glahé discography, Pierre-Marcel Ondher cites three:

1: The largest number and best known are those credited as by 'Will Glahé, accordion and his orchestra', or '... and his musette orchestra', on the labels of (French) Gramophone - La Voix de son Maître, Electrola in Germany and His Master's Voice in England.

2: Very similar, though possibly a shade lighter in style 'Wills Akkordeon Meister Orchester' on the French and German Columbia labels.

3: The Orchester Will Glahé for dancing with brass to the fore. (From the His Master's Voice German catalogue, - Hayes export.)

The golden age of the accordion in the western world arrived in the 1930s and 40s, with Pietro Frosini and the Deiro Brothers in the United States, Toralf Tollefsen in Norway, Johnny Meyer in Holland, Kramer and Wolmer in Italy, Gus Viseur, Tony Murena and Jo Privat in France. The popularity of each of these artists crossed many frontiers. Curiously, Germany a pioneer country of the accordion and its manufacture only produced one accordionist of international standing - Will Glahé.

Born 1902 at Eberfeld in the Ruhr, Will's parents intended him to become a teacher, but he took to musical studies in Cologne. Soon he was earning a living playing in cafés and cinemas. In 1929, Dajos Bela heard him and signed him up, as a pianist. He made his first record the following year and from 1932 he had his own band.

Wounded towards the close of the Second World War, he found himself a prisoner of war in Scotland where he was recognized by four local musicians who arranged for him to play reels and waltzes with them at village hops!

On his return to civilian life Will Glahé became a star again for another twenty-five years. He died on November 22nd 1989.

Will Glahé was an accordionist who respected all forms of music, not

least 'light music'. He had an instinct for popular entertainment and was honoured with gold and silver discs in Australia, England, Switzerland and Canada.

Will Glahé, titles in English.

- 1: Dewdrops (*Franz-Willy Rust*).
- 2: Dancing Fingers (*Heinz Gerlach*).
- 3: Week-end (*Will Meisel*).
- 4: Village Musicians (*Edmund Kötscher*).
- 5: Tutti-Frutti (*Heinz Munsonius*).
- 6: Accordion Polka (*Walter Pörschmann*).
- 7: Spanish Waltz (*Ludwig Kletsch*).
- 8: Beer Barrel Polka (*Jaromir Vejvoda and Vazek Zeman*).
- 9: Nasty Trick (*Will Glahé*).
- 10: Goosey Goosey (*Will Glahé*).
- 11: Quick Silver (*Will Glahé*).
- 12: Hobby-Horse (*Will Glahé*).
- 13: Little Mascots (*Heinz Gerlach*).
- 14: Uncle Doctor has said ... (*Peter Igelhoff and Klaus Richter*).
- 15: Little Shell-fish (*Herbert Jäger*).
- 16: Holla Lady! (*Giuseppe Beece*).
- 17: I won't give up my place (*Georges van Parys*).
- 18: Antonio Vargas Heredia (*Juan Mstazo and Mereciano*).
- 19: Dwarfs' Patrol (*Eric Plessow*).
- 20: Night Express to Warsaw. (*Klaus S Richter and Gerhard Mohr*).

Tracks 1 - 10, Will Glahé Accordion solo and his orchestra, or, and his Musette Orchestra.

11 - 16, Wills Akkordeon Meisterorchester.

17 - 20 Orchester Will Glahé.

Volume 3:

Dajos Bela : The Maestro of Light Music (1927 - 33)

(Ref: 642146)

"The 'real' Dajos Bela may or may not have existed. Some say he was a café violinist of Hungarian origin who died from drugs. The proprietors of the café where he played in Berlin, wishing the change over to be as smooth as possible, offered 'our' Dajos Bela, whose real name was Léo Golcman, or Holzmann, the job - on condition that he accepted the name Dajos Bela. In Berlin of the nineteen-twenties musicians accepted work with almost any proviso". That story which I have often quoted, now seems to have been discredited by the most recent and painstaking research of the French documentalist Gilbert Pilon.

The Dajos Bela of our record was born **Alfred Ditters** in the suburb of Kichinev, now Chinisau, capital of Moldavia since 1991.

According to the Julian calendar his date of birth was December 17th, 1897, though on the Gregorian calendar now in force it reads December 30th, of the same year. He was the youngest of three children in a German-Jewish family. A girl cousin encouraged him in a musical direction, and as young as the age of seven he began to study violin at the Odessa Conservatoire. By nine-and-a-half he was giving public concerts in Kiev. Music, however was not his ambition : he really wanted to be a barrister.

After the Great War he made his way for Berlin, with that idea, but he had little or no money to enable him to study. With his violin, the favourite portable instrument of so many Jewish emigrés, he found work in cafés in the north of the city.

By 1920 he was at the swank Zigeunerkeller (Gypsy Cellar) on

Berlin's fashionable Kurfürstendam, playing in the band of pianist Hans Bund. He was heard by the conductor of a rival band, Fred Bird who recommended him the Carl Lindström recording company, owners of the Odeon label, prior to the great EMI merger.

Still Alfred Ditters, he became an arranger for Odeon, at the same time beginning a three year intensive course of violin study with the celebrated Professor Barmas.

He made his first recording, anonymously, with Edith Lorand's Orchestra for the Favorite label in 1922. A year later Alfred Ditters became Dajos Bela. His recordings under that name included accompaniments for the Viennese tenor Richard Tauber.

The year 1926 saw the arrival of electrical recording systems in Germany. Millions of records were sold in the 'Boom' which preceded the Wall Street Crash. The public of those days was totally receptive to light music. Dajos Bela tackled Viennese waltzes, novelty numbers, song and dance hits of the day, musical comedy and operetta medleys, film music and light classics with equal aplomb.

Dajos Bela was soon playing at the prestigious Adlon Hotel in Berlin and toured abroad widely. He and his orchestra were featured in several films.

On April 13th, 1931 they were awarded the Golden Saxophone for being the "Best German Dance Orchestra", and in October 1932 a tango enabled them to win the First German Contest of Popular Music.

continued overleaf....

Talking Machine Review

105 Sturdee Avenue, Gillingham, Kent, ME7 2HG

LES JOYAUX
DE LA MUSIQUE
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Dajos Bela was forced to leave Germany for political reasons under the Third Reich. He made his last record for Odeon in Berlin (with the familiar Be matrix prefix) in February 1933. He decided to make his way to Holland, later to Paris and London. It seems that he returned to Germany 'on the quiet' to fulfil engagements with the Odeon and Berlin Dance Orchestras. He left Germany for good in November 1933. Under the names of Dajos Bela, Sandor Joszi, The Merton Orchestra and others his recording career in Germany was voluminous! But by the end of 1933 Odeon had deleted every title.

In Paris using local musicians he recorded fourteen titles between July 1933 and March 1934 and from August of that same year, until January 1935, thirteen titles for Decca which, according to the French documentalists, were 'Made in England'. In 1935, Dajos Bela made a film in Vienna, entitled *Tanzmusik* (Dance Music). In 1938 he went to South America, first Brazil, later Argentina where he bought a property La Falda, Cordova. He continued to make 78s for Odeon and there may have been a ten inch 33.1/3 rpm of these issued in the 1950s by Odeon, Argentina.

At the end of 1975 and at the beginning of 1976 Dajos Bela returned to Berlin at the invitation of the West German Government. He was said to have enjoyed the visit.

Alfred Ditters, the only Dajos Bela, according to Gilbert Pilon died in 1978 at La Falda, Argentina.

Translations of titles:

- 1: Harem Party (*Josef Prichystal*).
- 2: Gnomes' Birthday (*F. Schmidt-Hagen*).
- 3: Night Festival, Torches' Retreat in the Kingdom of the Frogs (*Kronberger; Mariol*).
- 4: Fairy on the Clock (*Reaves; Myers*).
- 5: Wedding of the Garden Insects (*Leslie Sarony*).
- 6: Wedding of Mr Mickey Mouse (*Franz Vienna*).
- 7: Cockchafer's Tea Party (*Walter Noack*).
- 8: The Watermill (*Tolchard Evans*).
- 9: Cuckoo Waltz (*Johnassen*).
- 10: The Faithful Coppersmith (*Peters*).
- 11: Lady of Spain (*Tolchard Evans*).
- 12: Just a Gigolo (*Casucci*).
- 13: New York (*José Padilla*).
- 14: Fiesta (*Samuels; Withcup*).
- 15: Piccolo! Piccolo! Tsin Tsin. (The Waltz Dream) (*Oscar Straus*).
- 16: Perusa's March (*Emmerich Kalman*).
- 17: A Night in Monte Carlo (*Werner-Richard Heymann*).
- 18: In Paris, in every district (*Maurice Jaubert*).
- 19: Good Friends (*Werner-Richard Heymann*).
- 20: On the Danube when the vines are in bloom (*Franz Grothe and Alois Melichar*).
- 21: My forgotten man. (*Barezi Tibor*)
- 22: Just once for all time (*Werner-Richard Heymann*).

Volume 4:

Georges Boulanger : The Virtuoso of the Gypsy Violin (1932 - 42)

(Ref: 642147)

Born at Tulcea (Rumania) in 1893, died 1958 in Buenos Aires. Georges Boulanger came from a musical family. Some years previously the family Pantazi had changed its name to a French equivalent : Boulanger (Baker).

Despite a Bulgarian mother and a Greek father, his place of birth made young Georges a typical 'Rumanian Gypsy Fiddler'.

As a child, he dreamed of becoming a tram inspector, but learned the violin to please his parents. At the age of 12 he was sent to Bucharest Conservatoire. Three years later he became a pupil of Leopold Auer whose other pupils included Heifetz, Milstein and Elman. Some recordings of Boulanger seem to suggest certain similarities with Heifetz in terms of glissandi and accentuation. Boulanger became famous during the 1920s as the radio organizations would transmit concerts by his orchestra to the parliament building to make politicians aware of the new medium. He then played in the most famous concert halls in Berlin and throughout Europe. He appeared in several films.

Many Georges Boulanger compositions became well-known and his own performances of them with his orchestra made them irresistible.

Tracks 1 - 11 inclusive : Compositions by Georges Boulanger.

- 1: Tokay.
- 2: Vegetables! Vegetables! Vegetables!.
- 3: Hora-Mare.

- 4: Pizzicato-Valse.
- 5: Crash-Czardas.
- 6: Hungarian Dance.
- 7: Tango Torero (Bullfighters' Tango).
- 8: Gypsy Serenade.
- 9: 'Allo! Budapest.
- 10: Vitamins Polka.
- 11: Da Capo!
- Tracks 12 - 22, Georges Boulanger plays works by other composers.
- 12: Harvest Home (*E. Lanyi*).
- 13: Tango Marina (*Ludwig Schmidseider*).
- 14: Hungarian Fantasia (*Jo Knümann*).
- 15: Dreaming of the Puszta (*Lothar Brühne and Bruno Baltz*).
- 16: The Capricious Polka (*Albert Joost*).
- 17: On the Black Sea (*Leo Rodi*).
- 18: Kiss Me Beneath the Stars! (*Mihaly Erdely and Hans Bussmann*).
- 19: Red Roses (*Helmut Ritter*).
- 20: Budapest by Night (*G von Belti-Pilinszky*).
- 21: Gypsy sensitivity (*Ludwig Schmidseider*).
- 22: Puszta-Fox (*Mihaly Erdelyi*).

Notes adapted from the French by Ralph Harvey — ©1994

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Talking Machine Review
105 Sturdee Avenue, Gillingham, Kent. ME7 2HG

Will Blanche returned to South Africa in the winter of 1930 ; he died in 1969.

The Savoy Quartet's last recording was on the 14th October 1920. Their tribute was given by Elsie Janis , star of 'Hullo America!' :

"I have heard a lot of ragtime bands since I left America, but this is the first time I've heard it done as we do it over there!"

(B.M.G. August, 1918, p.147).

SOURCES: B.M.G.; Dallas' Musical Monthly; Rhythm; Banjo World; Melody Maker; The Era; Encore.

ACKNOWLEDGEMENTS: Mrs. E Costa; Steven Walker.

REFERENCES: Rust and Walker, *British Dance Bands*. Rust and Forbes, *British Dance Bands on Record* Heier and Lotz, *Banjo on Record* Who's Who In Music, 1935.



The Savoy Quartet



Will Blonde's Trio; Courtesy Mrs E Costa

Musola

EL Scranton of Greensburg, Pennsylvania, wrote to TMR asking for more details of a Musola Record disc he has in his collection. The labels are dark blue and gold. Frank Andrews has investigated and provides the following insight into this unusual record.

105B (6676) *Love's old sweet song*, is from Homophone catalogue number 410, issued in the UK in April 1908. The singer is Alan Turner, baritone (not tenor as printed on the label. Also the label has the composer's name incorrectly spelt it should read Molloy). The numbers 'in the wax' - A12121 [not shown in the photograph] provide us with the date of making the stamper and can only be subdivided into 12.1.21, which in British and European usage, gives 12th January 1921; C19S is the recording code which gives us March 19th 1908 as the recording date.

105A (6914) *Songs of Araby*, is from Homophone 622, issued in the UK in October 1909. The singer is John Jamieson tenor. The title is somewhat truncated, properly being from the cantata *Lalla Rookh* by Frederick Clay (first performed at the Brighton Festival of 1877). A8920 can be subdivided into 8.9.20 making the stamper date 8th September 1920. E28R is the recording code for May 28th 1909. Earlier pressings of C19S and E28R will show different dating digits.

So there we have post Great War pressings of Homophone Company GmbH masters which were in Berlin, at least until the end of the war in 1918. But, read on!

I know nothing of the Musola Company of Amsterdam (Holland), the proposition could be made that, as the labels on the examples show, clearly a French speaking market was intended so that the German Homophone may have established a business in Holland, which had been neutral during the war, in order to open or re-open its markets in Belgium or France, (or even French speaking Canada?) Much as the Lindstrom a.g. set up the Trans-Oceanic Trading Company in that country to open up again its markets in former enemy countries, which had resistant movements to allowing German businesses to re-establish themselves after four years of recent horror. This is speculation of course!

The trade mark on the label is not registered, despite the label claim. What was registered, in 1917, in the UK was the word Musola for records, machines and accessories, by the Orchestrelle Co Ltd of New Bond Street, London. In July 1921, the Orchestrelle Co Ltd., was re-named the Aeolian Co Ltd., and its subsidiary, the extant Aeolian Co. Ltd., was re-named the Hayes Piano Manufacturing Co Ltd., which had the same location as the Universal Music Co. Ltd., another subsidiary, which pressed the Aeolian Vocalion records, which had been on sale since December 1920. In June 1922, the Invicta Record Company Limited, owners of Guardsman and Citizen Records, sold its business to the Aeolian Co. Ltd., (the former Orchestrelle Co. Ltd.,) which had been pressing for Invicta for some months past. Previously Crystalate in Kent had carried on Invicta's pressings. Now although the Orchestrelle Co. Ltd., and then, as the Aeolian Company Ltd., owned the Musola trade mark registration - I know of no labelled discs of that name being sold in the UK.

In the meantime since August 1920, an importer, G Knight, of Foster Lane, in the City of London, had set himself up in business as the Homokord Company, and sold Homokord discs, pressed in Berlin, many from the pre-war masters but, in August 1921, The British Homophone Company Limited was formed by William D Sternberg, (an American), of the Sterno Manufacturing Company, and the Homochord Record was purchased, some from Homophon Company GmbH masters, obtained from Berlin, because the first Homochords were all pressed at the Hayes, Middlesex, works of the Universal Music Co. Ltd., whose parent company was Aeolian Company Limited, some of them appearing on Coliseum, Scala and Tower records.

Now, 105A master appeared on Homochord H.243 in April 1922. 105B I cannot trace to any Homochord, however we do have gaps in our lists, but Alan Turner had other titles issued on Homochords from pre-Great War masters.

The fact that such masters were in Hayes, Middlesex, in the early nineteen twenties, does raise the question as to were the Musola records pressed there? There is no legend "Made in England" on the labels or discs.



But, back to Musola. records with that name only, "Manufactured throughout in England", with LO prefixed catalogue numbers and pressed from Invicta record Co., Ltd., masters, are known to have been sold in Australia through the Pianola¹ Company Pty. Ltd., which I assume to be an associated business of the Orchestrelle Co. Ltd., Aeolian Co. Ltd., Hayes Piano Manufacturing Co. Ltd., complex of companies. The fact is that the legend "Manufactured throughout in England" is generally considered to be exclusive to the Invicta Record Co. Ltd., discs made at Hadlow, Golden Green, Kent, pressed by the Crystalate Mfg. Co. Ltd., and appearing on Guardsman labels through to 1918. Some of the Guardsman matrices had earlier been obtained from the Sound Recording Co. Ltd., which were 10 1/4 inches diameter, and examples are known on Musola in Australia. Sound Recording Co. Ltd., matrices were also pressed by Crystalate in Kent.

At least 297 Musola discs were pressed from Invicta Record Co. Ltd., masters which some began as Invicta Records, before becoming Guardsman² in 1914, Musola LO297 was a September 1917 issue on Guardsman² in 7066.

This would indicate that 'Musola' discs, pre-date 'Musola Records' discs, and if there was any commercial connection, it reverses the usual practice of dropping 'Record' from label names, eg. Columbia, Coliseum, Scala etc. It is a complicated story and I have not solved the problems presented.

Thanks to Arthur Badrock for disc details.

Frank Andrews.

Footnes:

1: An early Pianoola registered trade mark was the property in the UK of The Orchestrelle Co. of New Jersey, USA and the 'Limited' branch of London, which as the later Aeolian Company Limited registered a second "Pianola" trade mark. There was a The "Pianola" Piano disc label in UK, from Aeolian Company Ltd.

2: The LO prefixed series of records appears to have begun its existence on Phoneto records of Australia pressed for the Orchestrelle Co. Ltd., in England, from Invicta Record Co. Limited's matrices, by Crystalate Co., Kent. At least one Musola was overstruck on a Phoneto. Musola's known to exist with brown labels and with green and yellow labels.

Diary

THE Talking Machine Review staff hopes to be in attendance at those events shown @, most of these events are advertised within TMR and you are referred to the adverts for full details. Other events may be included, free of charge, for information.

N.B. Do check with the organizers of any event listed before starting out on a long journey.

TMR can accept no responsibility for any changes cancellations or other details herein.

@ Sunday 29 January 1995 09:30-15:00 * Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - 2.50 ; 11.30am - 70p. B Wilkinson, (01689) 846516

10:00-16:00 Record Fair, Vlaardingen, Rotterdam,

Saturday 04 February 1995 10:00-15:30 Record Fair, Walsall, Central Hall, Ablewell Street, Terry Wilkinson (01562) 751527 10:00-16:00

@ Sunday 19 March 1995 10:00-16:00 * Birmingham International Record Bazaar, National Motorcycle Museum, Junction 6 - M42/A45. Adm. 2.50 -10am 1.00 after Noon. Derek Spruce (01923) 237794 See advert.

Saturday 25 March 1995 09:00-23:59 Internationale Brse Mechanischer Musikinstrumente, Technik-Museum Speyer, Germany .9.00am - 6.00pm (Sat. 25th & Sun. 26th) Adm. DM30.00 [Fax 0 72 53 3 20 20]
Sunday 26 March 1995 00:00-18:00 Internationale Brse Mechanischer Musikinstrumente, Technik-Museum Speyer, 9.00am - 6.00pm (Sat. 25th & Sun. 26th) Adm. DM30.00 [Fax 0 72 53 3 20 20]

@ Sunday 09 April 1995 09:30-15:00 * Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - 2.50 ; 11.30am - 70p. B Wilkinson, (01689) 846516 See advert.

@ Sunday 23 April 1995 09:30-16:00 Fairfield Halls, Croydon, Record, Gramophone and Talking Machine Fair. Adm: 9:30 2.50; 11.30am - 1.00. Details (01732) 863955 see advert.

@ Saturday 29 April 1995 10:00-10:30 * CLPGS Phonofair, Northampton. NEW VENUE: Northampton. R Lambert 10:00-16:00 Phonofair, Note change of venue: Abbington Vale Middle School, Bridgewater Drive, Northampton. 10am - 4pm
Details from Ruth Lambert (01604) 405184

@ Sunday 14 May 1995 10:00-16:00 * National Vintage Communications Fair., N.E.C., Birmingham. 10.30am - 5.00pm, Admission 5.00 Details - (01398) 331532 (see advert.)

@ Sunday 02 July 1995 09:30-15:00 * Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - 2.50 ; 11.30am - 70p. B Wilkinson, (01689) 846516 See advert.

@ Sunday 16 July 1995 10:00-16:00 * Birmingham International Record Bazaar, National Motorcycle Museum, Junction 6 - M42/A45. Adm. 2.50 -10am 1.00 after Noon. D Spruce (01923) 237794 See advert.

@ Sunday 10 September 1995 09:30-15:30 * Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - 2.50 ; 11.30am - 70p. B Wilkinson, (01689) 846516

@ Sunday 29 October 1995 10:00-16:00 * Birmingham International Record Bazaar, National Motorcycle Museum, Junction 6 - M42/A45. Adm. 2.50 -10am 1.00 after Noon. Derek Spruce (01923) 237794 See advert.

@ Sunday 12 November 1995 09:30-15:00 * Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - 2.50 ; 11.30am - 70p. B Wilkinson, (01689) 846516

E&OE. Correct as at 23/01/95.

Electrolux records

We are indebted to Mr Neil Bigmore -treasury manager of Electrolux Finance plc, Luton, for providing the following details:

from *Electrolux News Christmas 1949* -

"The Choir makes a Record"

"This year Electrolux dealers and agents throughout this country and in all parts of the world will receive unique Christmas greetings from the Company, in the form of a gramophone record.

The recording was made one Saturday morning during the summer in the E.M.I. recording studio at St. John's Wood, London. This studio which was used by the B.B.C. during the war is a huge impressive place capable of housing a full symphony orchestra, and is liable to give stage fright to all except the most intrepid performers.

"On one side of the record the choir are heard singing the traditional Christmas carol 'Silent Night', and on the other, two sea shanties. Everyone who has heard their rendering has commented on the quality of the singing and of the recording.

"Special mention must be made of Mr Arthur Waller's careful training and direction of the choir prior to this event. everyone responded to the rule of his baton with a spirit which cannot be accounted for by musical appreciation alone; the choristers' high regard for their conductor as a person contributes considerably to their success. We all wish Mr. Waller, who is at the moment seriously ill, a quick and complete recovery."

And again in the following year's Christmas edition of the same journal:

"The Choir again go on Record"

"Readers will no doubt remember the quite enthusiastic reception given to our Christmas record last year by our business associates in all parts of the world. So popular was the innovation that it was decided to repeat the form of greetings again this year.

"The recording took place in July with the choir singing Doris Arnold's arrangement of the Holy City. this is a long piece of music and takes up both sides of the record.

"In recognition of their good services the choir were entertained to lunch by the Company after recording whilst the evening was enjoyably spent seeing 'The Golden City'.

"Special thanks go to Mr. W. Smith who conducted the choir at very short notice."

The label of the second recording is reproduced here (buff paper with green printing) [Catalogue No. SS.13 matrix numbers OEB 148-2 and OEB 149-2], Don Taylor thinks that the first record was numbered SS.10, all of which adds up to a peculiar numbering sequence. It is believed that these two issues were the only ones made.

Photographs accompanying the articles show in 1949 a 37 strong male voice choir under their conductor in studio 2 at Abbey Road. Two microphones are suspended from booms above the choir, feeding the well known EMI weight driven wax master cutting equipment. The 1950 choir is up to a strength of 46 with accompaniment on a Crompton organ. Only one floor standing microphone seems to be in use this time.



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- C 47 { **Casey Jones.**
The Gaby Glide.
- C 49 { **That Hypnotising Man.**
The Grizzly Bear.
- C 38 { **Alexander's Bagpipe Band.**
The Village Ragtime Band.
- C 46 { Ragtime Violin.
Oh, You Beautiful Doll.
- D 1 { Alexander's Ragtime.
The Mysterious Rag.
- D 3 { Everybody's Doing It.
The Grizzly Bear.
- C 48 { Lead Me to that Beautiful Band.
Play that Aloha Rag.

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4049 |

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RAGTIMES

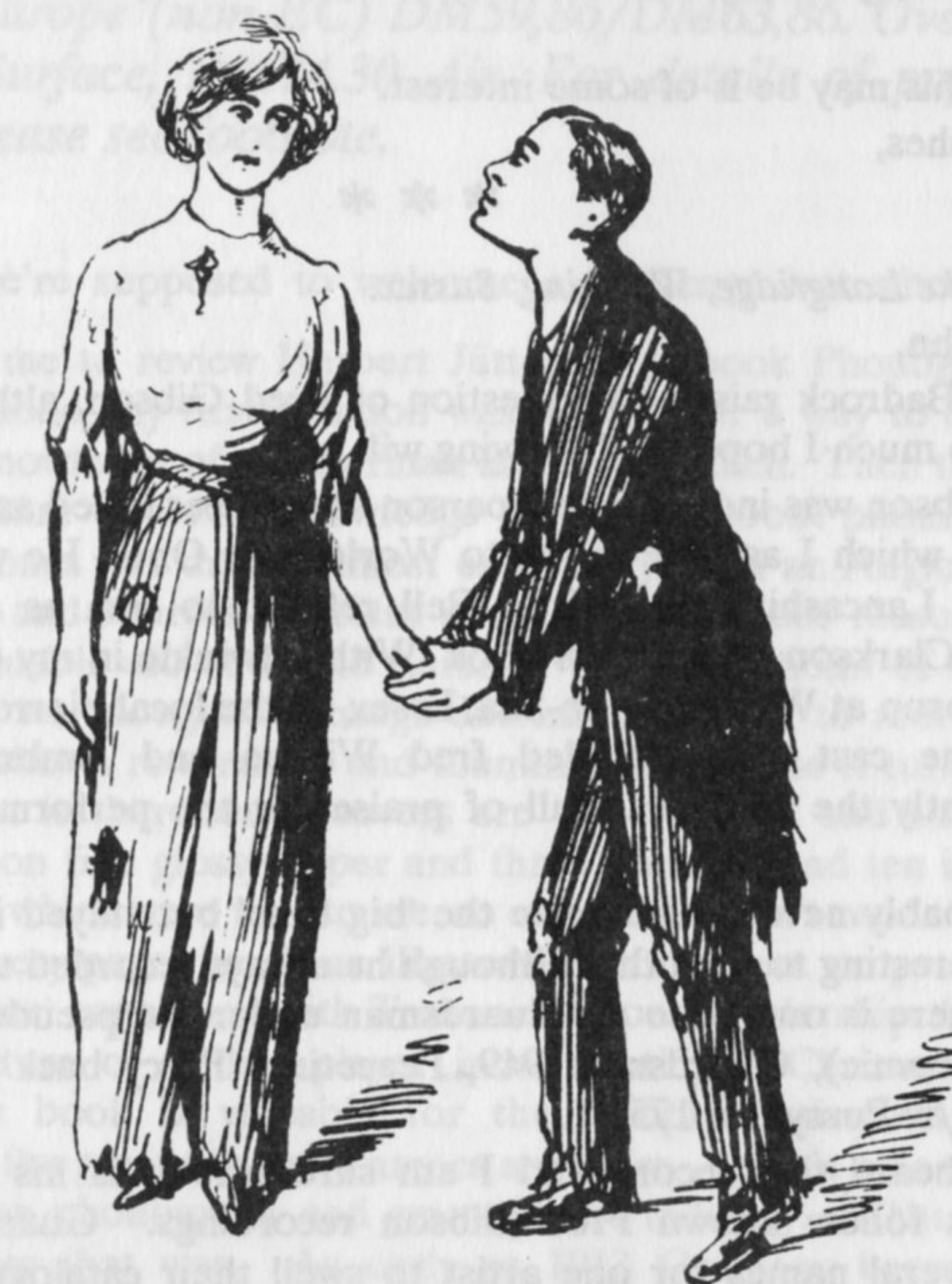


ALL THE RAGE

.....



RAGTIME VIOLIN.



OH, YOU BEAUTIFUL DOLL.

Successes:

- C 57 { There's a Girl in Havannah.
By the Watermelon Vine.
- C 40 { Jimmy Valentine Ragtime.
I'm Just Nobody.
- C 58 { Oh, that Ragtime.
Waltz Me, Willie.

ROYAL MILITARY BAND.

- A 24 { Teddy Bears' Picnic.
Alexander's Ragtime.
- A 16 { Policeman's Holiday.
Red Pepper.
- A 55 { Temptation Rag.
Dreams of Ragtime.



THE GRIZZLY BEAR.

220, Old St., London, E.C.

Telegram:—
Calliope, London.
Code A B C 5th edition.

The date of this advertisement is unknown.
Courtesy E Bayly.

Letters

from: Bill Bryant, 1046 Congress Street, Portland, Maine, USA.

Dear Arthur Badrock,

I have been reading through some of the back issues of TMR and I can offer the following from Karl Kendziora's notes:

TMR 85, p.475 "A missing Cameo session" first item - this was also on Romeo 973, Lincoln 319888888. second item: Romeo 968, Lincoln 3193. third item: cameo 9163, Lincoln 3195.

there is no datum on mx. 3841, but 3840 is "Farewell blues" by The Duco brothers, Accordion/violin duet, on Cameo 9179, and others. (The writing on my list is blurry for the others, and I'd rather not guess!).

I hope this may be of some interest.

Best wishes,

* * *

from Mike Langridge, Worthing, Sussex.

Dear John,

Arthur Badrock raised the question of Fred Gibson, although I can't help too much I hope the following will help.

Fred Gibson was indeed a real person sometimes billed as Private Fred Gibson, which I assume refers to World War One. He was probably born in Lancashire, as Edison Bell referred to him as a Lancashire comic. Clarkson Rose in his book 'With a twinkle in my eye' refers to Fred Gibson at Westcliffe-on-Sea, Essex, in the local pierrot show, circa 1914; the cast also included Fred Wildon and Ambrose Thorne. Apparently the town was full of praise for the performance of Fred Gibson.

He probably never quite made the 'big time' but stayed in vaudeville. It is interesting to note that although he always recorded under his own name there is one issue on Guardsman under the pseudonym of Ted Nolan (comic), Guardsman 949, Peacetime Percy back in Piccadilly 1741X c/w Pussyfoot 1750X.

I have heard this record and I am sure it is his voice; the matrices follow known Fred Gibson recordings. Guardsman often used several names for one artist to swell their catalogue. Readers might be interested in the pseudonyms known to have been used by sister companies when issuing ACO matrices:

Beltona - Sam Dale; Guardsman - Teddie Lawrence, Teddie Edwards, Charlie McQueen, Clifford Menzies; Colsium - Sam Nicholls; Scala - Tony West (shared with Irving Kaufman!); Homochord - Harry Lawrence, George Murray; Duophone - Bill Curtis; Citizen - Bert Wilson; Ludgate - Chas Jackman (shared with Jack Charman and possibly others), Tony Webber (shared with Billy Jones and possibly others); Meloto - Jimmy West.

Does anyone know whatever happened to Will Terry and Jack Charman, (I have heard that Will Terry died sometime in the First World War and Jack Charman possibly in the 1930's, both artists used many pseudonyms. One other point - who was the comedian on ACO under the name Gus Burley, was this a real name or a pseudonym?

Congratulations on another varied TMR, with best wishes:

* * *

from Keith Chandler, Windrush Cottage, Station Road, South Leigh, Oxfordshire, OX8 6XN

Dear John,

My next book is on players of the melodeon (button accordion) in lowland Scotland prior to 1920, particularly commercial recordings. I am specifically keen to hear of any non-British releases - disc or cylinder; the USA, Canada and Australia are the most likely markets - by the following: Peter and Daniel Wyper, James Brown, George 'Pamby' Dick, Peter Leatham, William Hannah, Fred Cameron, W.F. Cameron, Jack Williams, A.J. Scot. I have extensively interviewed children and/or grandchildren of the first seven named. The two Camerons may be the same man: they were in the studio together on two separate occasions, in 1910, but Fred Cameron was Frederick James, and not 'W.F.' so some confusion remains. The latter two are still biographical non-entities as yet. It is possible, in fact, that Jack Williams was from the north of England, and that A.J. Scott was Irish. I have compiled extensive ongoing discographies of all, none of them likely to be complete as yet (I still, for instance only know titles for two dozen of the Wyper's Empress cylinders, of which at least two hundred were issued), and of course would be more than willing to send copies to anyone who might be able to help.

Any assistance would be most gratefully received, and of course acknowledged in publication.

Sincerely

from: Cary Clements, 2417 Bryant Street, San Francisco, CA 94110, USA.

Hello,

Further to the articles in TMR 16 and 35, I am researching the Stroh violin. I am also interested in the life and accomplishments of the inventor Mr Augustus Stroh, and his son Charles who was its first manufacturer. From 1909 George Evans was the sole maker of Strviols, and he introduced guitars, banjos, mandolines, ukeleles and double basses, all done in the Stroviol style, to the company's line of products. I am seeking any information at all about the production and marketing of these unique instruments: particularly company records, photographs of the factory, etc.

Any help or recommendations that anyone can give me would be greatly appreciated. Thank you very much.

Sincerely

* * *

Notes

Those of you interested in 'beat music' and who have not received any media coverage, may or may not, be interested to learn that EMI in co-operation with the BBC have released a CD of Beatles' recordings, including radio interviews from the BBC Light Programme. And that dear reader is as far as we will go!

* * *

Melodeons on CD

Melodeon Greats is the title of a new CD from Topic. This features a 16 page booklet written by Keith Chandler, with many photographs and accurate discographical data. We understand it will be available about late February. No catalogue number is known nor is the likely price.

* * *

Doreen Harris

The connection with Doreen Harris and Vera Lynn mentioned in my short biography of Doreen may need amplifying, so to set the record straight - Dame Vera Lynn, (b. Vera Margaret Welch on 20 March 1917 East Ham, in London's east end) like Doreen started her singing career at the age of seven, but found that this was curtailed by the local authority inspectors. At the age of eleven Vera joined a troupe under the tutelage of Doreen's mother: Madame Harris's Kracker Kabaret Kids, of which Doreen was a member and an 'assistant tutor'. Vera Lynn was with these Kids for four years, when she was old enough to perform without the requisite licence from the then London County Council, and formed her own dancing school. JWB.

* * *

5.3/8" mini disc sleeves

Collectors of mini-discs rejoice! there is now available a cardboard sleeve for those 5.3/8" (140mm) diameter items. Manufactured in stout card with a thumb cut out at the top and 2.1/4" (57mm) central label hole. Contact: Protect-a-Disc, Unit 4, Elvin way, Sweetbriar Industrial Estate, Norwich, Norfolk, NR3 2BB, please mention TMR.

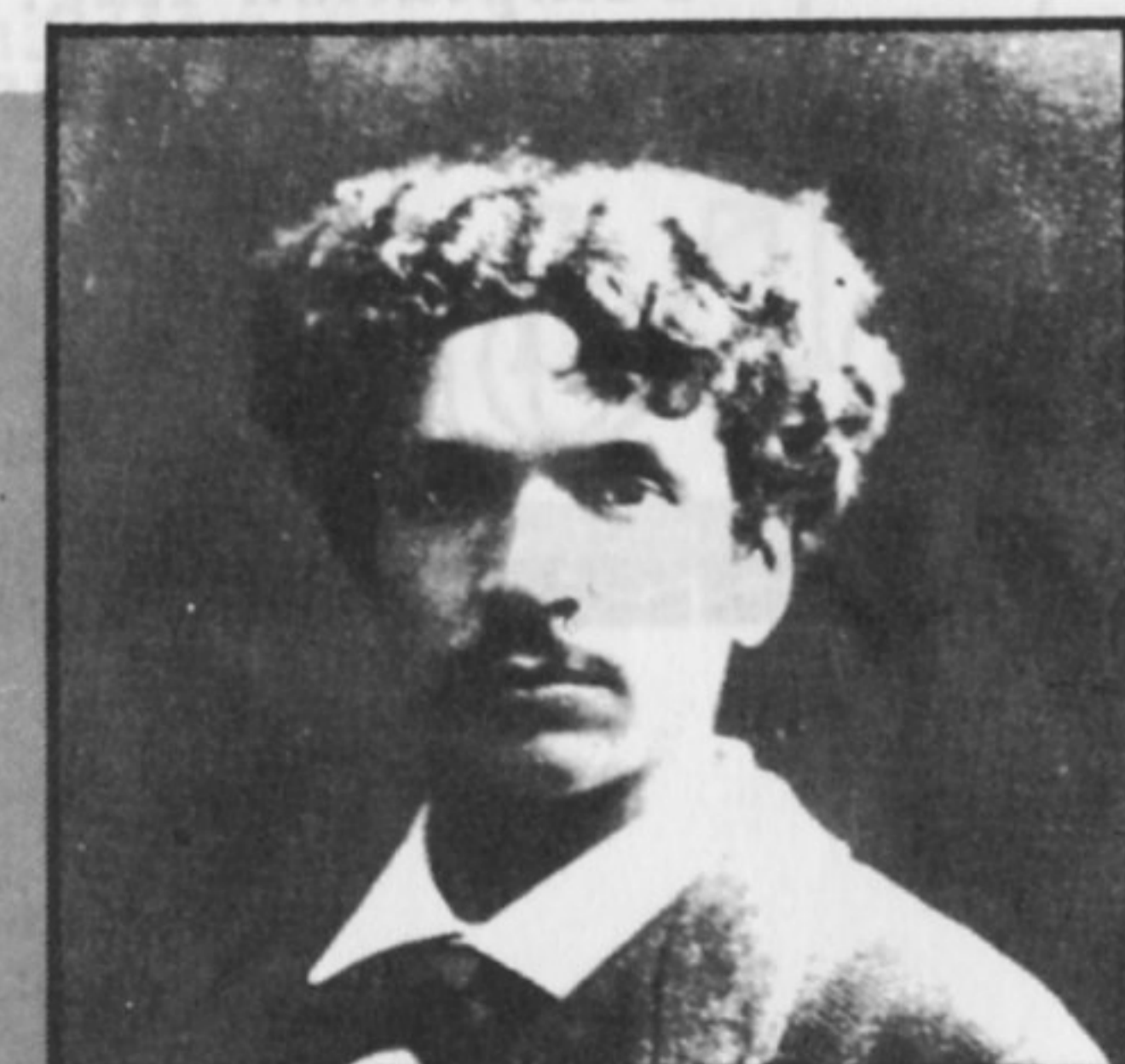
* * *

A phonographic wine

Most readers will be familiar with the name of Charles Cros; but how many of you also know that his name can also be found on wine bottles?

As well as some decent Corbières, the cellar also produces a Cuvée Charles Cros the label of which bears a drawing of a phonograph.

Further details from Les Vignerons du Cellier de Charles Cros; 11200 Fabrezan, France, Tel: 68 43 61 18.



Book reviews

ELSIE CARLISLE *A Discography* by Richard Johnson

Some years ago Ted Walker compiled and published a discography of *'Elsie Carlisle With A Different Style'*, a booklet long out of print. Sadly Ted died recently but I'm sure he would have been pleased to see this much improved and enlarged version from Richard Johnson.

Although I am primarily a Billie Holiday fanatic I have always found room for Elsie's recordings on my shelves and I don't find the two things incompatible. Particularly during the 'Imperial' period Elsie sang with a great deal of emotion. Like Billie she loved unwisely and I find her singing tinged with a little sadness and loneliness. Whenever the subject of Elsie cropped up the saxophonist E.O. Pogson would say 'Poor drunken Elsie'. Like Ted, Richard gives us no biographical details, partly because he doesn't have any and also because he hasn't had time to do the necessary research. Facts are hard to come by, what little I know is largely gossip but many of her contemporaries are still alive and the time to delve into their memories is now.

There is a lot of detail in Richard's discography particularly relating to the accompaniments. There are recordings not listed in Ted's original version and Richard has brought the total to 334. From a recent conversation with Sandy Forbes I gather we can increase that to 335 as there is evidence she was paid for taking part in a 12" HMV of Noel Coward's *'Cavalcade'*. I am sure there are others still to be found and that in time we'll break through the 350 barrier.

The recordings cover the years from her first test for Zonophone in May 1926 through to her final Rex in January 1942. An appendix gives details of some of the LPs and cassettes which have included her work. The takes used on these need to be sorted out. Details of two films are also given. Everything is set out very clearly in standard discographical format on the 48 single sided A4 size pages. It is spiral bound and has a strong clear plastic front cover.

It is her Imperials that I am particularly fond of - titles such as *'I Like To Do Things For You'*, *'Goodbye To All That'*, *'You Didn't Have To Tell Me'* - to me they surpass any of the other versions by her contemporaries either side of the Atlantic. (That will upset the Etting & Hanshaw devotees).

One of the added delights of collecting her Imperials is that the Crystalate company used alternative takes with great abandon and you never know what the next copy will reveal. I now have four different copies of Imperial 2383 *'He's My Secret Passion'* (5464)/ *'I Wonder What Is Really On His Mind'* (5465). The takes on these four copies are -3/-4, -4/-5, -3/-5, and -3/-6. Richard has done a good job in tracking down most of the takes issued, but I'm sure there are more to be found. You can certainly add -2 to both parts of the Imperial Revels on Imperial 2359.

The suggested personnels look good to me. The names for Imperial 2318 did not come from the recording file as stated by Richard as the Crystalate files never included such information. I recall seeing the names in a contemporary record review which also gave the 'unknown bass' as 'Herbert Evans'.

On Imperial 2469 *'Crying Myself To Sleep'*, there are two pianists, (four hands on one piano).

The one entry that did intrigue me was the 8 inch Eclipse 50 *'He's Not Worth Your Tears'* labelled as Gracie Collins. My own notes conflicted with Richard's so at great expense (editor please note) I phoned Richard who referred me on to Sandy Forbes and he played me his copies of Eclipse 50 over the phone and we both learned something. So before you start combing through that pile of Eclipses in your coal shed - please note -

Eclipse 50 *'He's Not Worth Your Tears'* was issued using all three takes, all labelled Gracie Collins. JW137 (the 'plain' first take) is by Elaine Rosslyn, both JW137-2 and JW137-3 are by Elsie Carlisle. There are other Eclipses labelled Gracie Collins, including the reverse of 50. None of these as far as I know is by Elsie Carlisle and if you'd like to turn to the **Junkshoppers' Column** after you've read this review, and ordered your copy of the discography, I'll try to sort them out.

Seriously, I do recommend that you buy this discography. Such work does need encouraging. It can be obtained for £6.60, including postage and packing, direct from Richard Johnson at 77 Walton Way, Aylesbury, Bucks, HP21 7JP. As Richard didn't include any photographs in his booklet, unlike Ted, I'll see if I can find one so that you can see how attractive she was.

Arthur Badrock

Phonograph und Gramophone, by Herbert Jüttemann

Second edition. Available from International Sound Archive - Kervork Marouchian, PO Box 860 408, 81631 Munich, Germany. DM48,00 (Post add DM5,00 in Germany); Europe (EC) DM63,00 Surface Mail: DM67,00 Air Mail. Europe (non-EC) DM59,86/DM63,86. Overseas: DM59,86 Surface, DM74.30 Air. For details of payment methods please see footnote.

I know we're supposed to welcome a challenge but when John Booth asked me to review Herbert Jüttemann's book *Phonograph und Gramophone*, my first reaction was to look for a way to opt out because my knowledge of the German language is zilch. Then though I remembered that whatever knowledge that I had about phonographs and gramophones was drawn almost exclusively from an Anglo-Saxon point of view and sources deficient in balance for those reasons. So with the invaluable aid of David Larks, a German scholar of distinction, together we ploughed through Jüttemann's book to redress the balance and what a rewarding and illuminating exercise it turned out to be. Within its hardbound covers are two hundred and sixty-four pages of text on fine glossy paper and three hundred and ten illustrations many of which were new to me, so even if you can't read the text, on virtually every page there's an illustration of interest. To prove that the boo isn't just concerned with Teutonic serious scholarship there's a delightful picture of a disc player incorporating a Christmas tree. Although the book is valuable for the comprehensiveness of its coverage - all the great company names are there - there's an emphasis on the German phonograph and gramophone industry. What an immense industry that was. As early as 1913 Germany became the world's largest producer of disc machines and by 1930 German firms involved in the record industry, at a conservative estimate and listed in the book, numbered nearly two hundred and fifty. In his description and evaluation of phonographs and disc players Jüttemann is advantaged because he is also a clock specialist - he's written a book about them too - and those of us who have disassembled cylinder machines and wind-up gramophones will know what common ground there is here. Because of his expertise in both fields I'd love to know why spring driven motors in the audio field never incorporated fusees, as in clocks, to provide a constant source of spring power even when all but run down. Perhaps readers of *Talking Machine Review* can provide the answer. In his preface to his book Jüttemann confirms there's again common ground for many of us. He's one of those who as a wide eyed young boy was intrigued by grandparents producing wind-up gramophones that gave forth music and speech.

Much later in a Germany devastated by World War II, Jüttemann - unable to further the interest in things phonographic that had been engendered by his grandparents - was forced to rely on his initiative and technical know-how. He made up a 78 rpm record player using - and take a deep breath - a Scheibenwischermotoren - car windscreen wiper motor from a derelict car. So, there you have it, twenty four chapters of text covering every aspect of the production of phonographs and gramophones worldwide from a middle European standpoint. For me from now on "Reproduced in Hanover" on my Berliners and G&Ts will no longer be just a phrase but a reminder of just how significant that small beginning was to have on the world scene.

Joe Pengelly.

Footnote: Payment to be in DM drawn on a German bank, or, International Postal money order, or, Eurocheque (EC).



From Tin Foil to Stereo
by Walter L Welch
& Leah Brodbeck Stenzel Burt

Reviewed by Tim Gracyck

I invariably find *From Tin Foil to Stereo*, originally issued in 1959, and re-issued in 1976, on the bookshelves of fellow collectors in Northern California. The first and second editions have been invaluable over the years (they are the same aside from a chapter added to the latter). A 1994 revised edition is now out in hardcover. I am sad to report it is not worth its \$40.00 [ca\$26.00 at today's rate of exchange. -Ed.] price. Walter L Welch is again credited as co-author. Oliver Read has been dropped from the cover and author Leah Brodbeck Stenzel Burt takes Read's place as co-author. Burt was a curator of the Edison National Historic Site and has published good articles in the past (I know Burt's work in *Journal of The American Phonograph Society*).

Oliver Read seems *persona non grata* in this edition. Its preface avoids the obvious question of why Read now longer gets any credit as an author. Nothing is said to assure readers that the new co-authors are not taking any credit for work Read may have done for the book years ago. George Frow mentions Read's name in a brief foreword but we learn nothing.

Was Read only responsible for illustrations in earlier editions that have been replaced? In that case, why was he given equal credit in the first place? Was Read only responsible for now missing chapters on stereophonic equipment? But earlier editions suggest Read collected early machines, with the second edition's back cover saying he donated nearly 100 to the Smithsonian (visitors to the Smithsonian tell me the number may be closer to 20). When did Read pass away? The absence of any words in Read's memory seems ungracious.

The layout, illustrations, and scope of the work are different. Old editions had tiny print in newspaper column layout so information could be packed into 550 pages; the layout of the new edition is standard. Gone are extras that made earlier editions rich - or unfocused, depending on perspective. Gone are the graphics that are meaningful only to sound engineers (I won't miss these). Gone is *The song of Mister Phonograph* sheet music.

Gone are the illustrations that were so helpful in the old editions. I realise captions under a few drawings gave incorrect information, but revising captions would have been easy. Now, mostly new illustrations are grouped in the book's centre. Text and visuals are not integrated.

The new thirty pages of illustrations offer quality photographs but most must have been included because of rarity, not relevance to chapters. Seven pages of Edison factories in Berlin, Paris and Brussels seems excessive. We get four photos of George Gouraud, including one of him dictating into an Edison machine while in bed! Surely one photo of Gouraud was sufficient. No portrait of Emile Berliner or Eldridge Johnson is included. No illustration is Victor related! We instead get publicity shots of obscure Edison artists like Blanche Dann and Harold Lyman.

Captions for new illustrations are not informative, as with No.16 - "Drawing of the Edison phonograph, 1888." Is that all? I have to question this caption's accuracy. The illustration depicts what looks like an "M" Edison machine - compare the drawing with the illustration of an "M" on page 16 of George Frow's *The Edison Cylinder Phonographs* or see Figure 4-3 of old editions of *From Tin Foil to Stereo*. Yet the caption cites 1888, which is too early a date. If the old edition is wrong to claim the Class M Edison was first produced in 1889, nothing is said in the new edition to correct this. For an example of an 1888 model, sometimes called the "Spectacle" because of the 'spectacle device' that allowed a recorder and reproducer to be switched, readers should examine page 4 of George Frow's book for a fine drawing or see photographs 18 - 22 in the new edition of *From Tin Foil to stereo* (captions do not identify the model).

Gone is the second half of previous editions. The new *From Tin Foil to Stereo* covers the first few decades of the industry, as suggested by the new subtitle: "The Acoustic Years of the Recording Industry, 1877 - 1929." It covers up to what is Chapter 19 in the last edition (the second edition had 30 chapters). Many collectors will prefer this focus on early decades since few interested in early recordings care much about the Sennheiser Binaural Recording System or the TED Videodisk player.

Chapters that stayed are shorter, partly because the prose is leaner (which I applaud), but also because information was discarded (which I deplore). The premise seems to be that less information makes for a more complete history. There is some new material, even a new chapter. "The Edison Talking Doll Phonograph" makes use of Raymond

Wile's fine research. But one new chapter is not enough. Other developments merit their own chapters.

You won't find Gennett in the book's index although the company gets mentioned in two sentences (that is all). Nothing is said about Gennett's role in legal battles that opened the door for new labels in the 1920s. If Otto Heinemann's OkeH label is mentioned, I missed it - and the index is blank on this topic. Although I can name other omissions from this book that promotes itself as a history of the acoustic years of recording, we must expect gaps in a history limited to 176 pages of text. [The second edition had 550.]

So why a chapter on movies? The subtitle gives 1929 as the cut off date even though most studios switched from acoustic to electric long before 1929. The last chapter covers the earliest talkies ("Motion Pictures and Sound Recording"), but that only takes us up to Vitaphone releasing *The Jazz Singer* on October 6, 1927. Why 1929? It can work as a cut off date since RCA acquired the Victor Talking Machine Company on March 15, 1929 (you won't find this date in the new *From Tin Foil to Stereo* and Thomas Edison gave orders that autumn to close up shop. But instead of giving details about these developments, the book includes extraneous material about Edison's Kinetograph camera (a rich topic for a separate book) and concludes with the point that the movie business seemed a "depression proof industry" after the '29 Wall Street crash. The final references to Fox Film, RKO and Universal make for an odd end to what started as a history of recording.

The preface mentions no sequel covering chapters that are now missing. Since the new *From Tin Foil to Stereo* stops long before the stereo era and no Volume Two seems forthcoming, the book should have been renamed to something like *From Tin Foil to the End of the Acoustic Era*. But even this is misleading. The title should prepare readers for a chapter on movies and somehow indicate that nearly all is told from an Edison perspective.

There is no discernible pattern in what gets included or excluded in the long bibliography except Edison material tends to get in and non-Edison gets ignored. In 13 pages of entries, could no room be made for Jim Walsh, Roger Kinkle, Michael Sherman, Dick Spottswood? Oliver Read published many items decades ago - doesn't the former co-author merit a token entry? If Bauer gets in, why not Julian Morton Moses? Why only four works from the past decades?

Instead autobiographies of opera singers are tossed into the bibliography even though passages mentioning the singers have been edited from the text. Included are books by Francis Alda, Emma Eames, Geraldine Farrar, David Bispham, Peter Dawson. The purple prose of such autobiographies makes for fun reading on lazy afternoons but scholars cannot rely on them.

The new edition seems less than a fourth the size of the last edition. A revised book offering fewer words in fewer chapters should not be costly. The new *From Tin Foil to Stereo* offers 176 pages of text for \$40. A reasonable price might be \$25, the price for Rick Kennedy's new book on Gennett. [See TMR 87]. Few collectors who own an old edition of *From Tin Foil to Stereo* will need this new edition. If you cannot locate an old edition, the new edition may suit you.

But I suspect libraries are the intended market for this overpriced edition. Librarians [in the USA] may be impressed by the scholarly trappings (footnotes, bibliography, University Press of Florida imprimatur, and conclude this is a definitive work. It isn't.

I find no evidence that the publisher worked to satisfy historians or collectors hungry for a solid history. George Frow says in the foreword that "several cylinder and disc historians" helped, so I was puzzled by gaps and errors. The Rigoletto tenor aria is given as "Quest o Quella"; contralto Ada Crosseley is called a soprano; bass Jean Francois Delmas is called a baritone. I then checked a 1976 book review in which Allen Koenigsberg extolled the second edition but cited errors. These errors remain (Bettini died in Italy but the book still says he never returned to Europe) or errors are gone only because entire passages were deleted.

Incidentally, the book again opens with the Memnon statue built at Thebes around 1490 BC. The Egyptian relic may indeed represent the first attempt to stimulate the human voice mechanically, but opening with this may belittle Thomas Edison's invention. A statue with hidden air chambers generating sound is very remote from a machine that duplicated events. Within decades of Edison recording "Mary had a little lamb." performances of consummate artists - Patti, Tamagno, Melba, Caruso - were captured in a form that allowed for repeated listening. That is a very different kind of achievement. If passages had to be sacrificed for a slim edition, the opening about Thebes was a good candidate. Good passages were instead deleted. **Tim Gracyck**
Tim Gracyck is the editor of Victrola and 78 Journal this review first appeared in V78J, issue 3, Winter 1994.

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